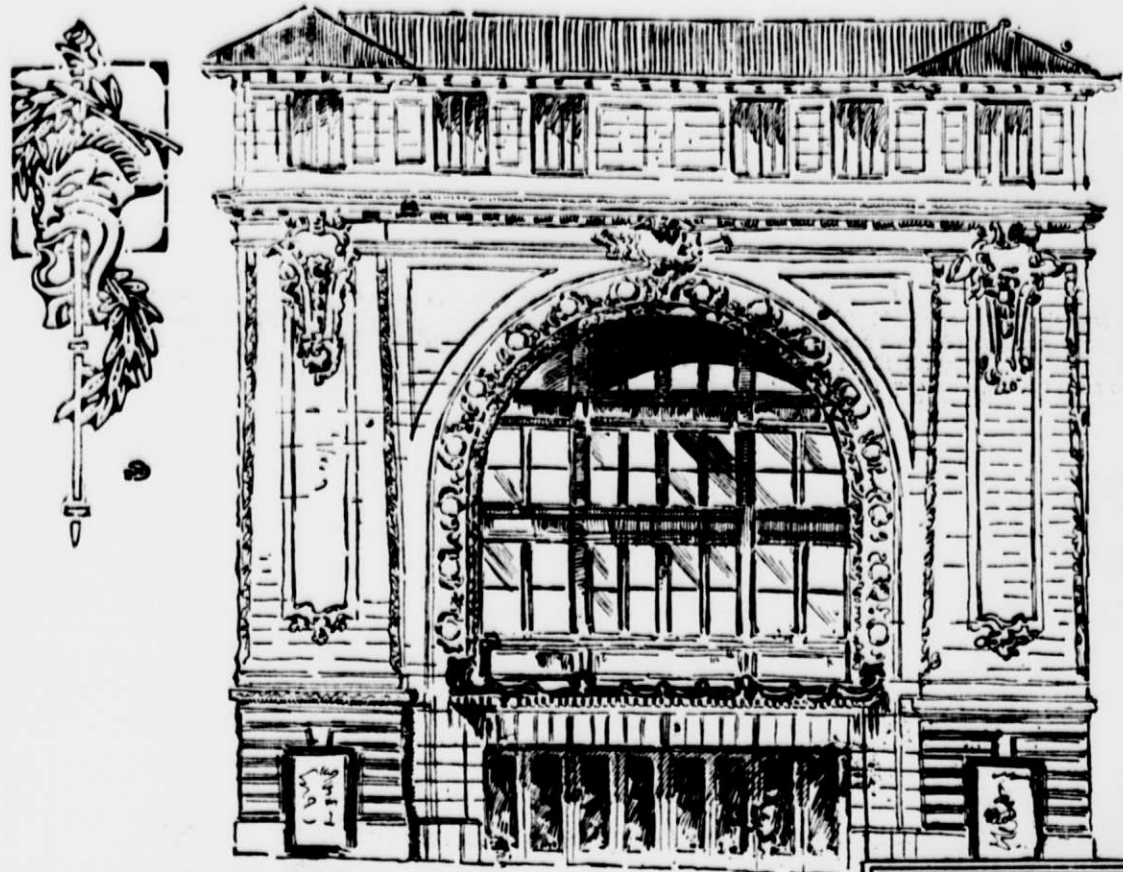
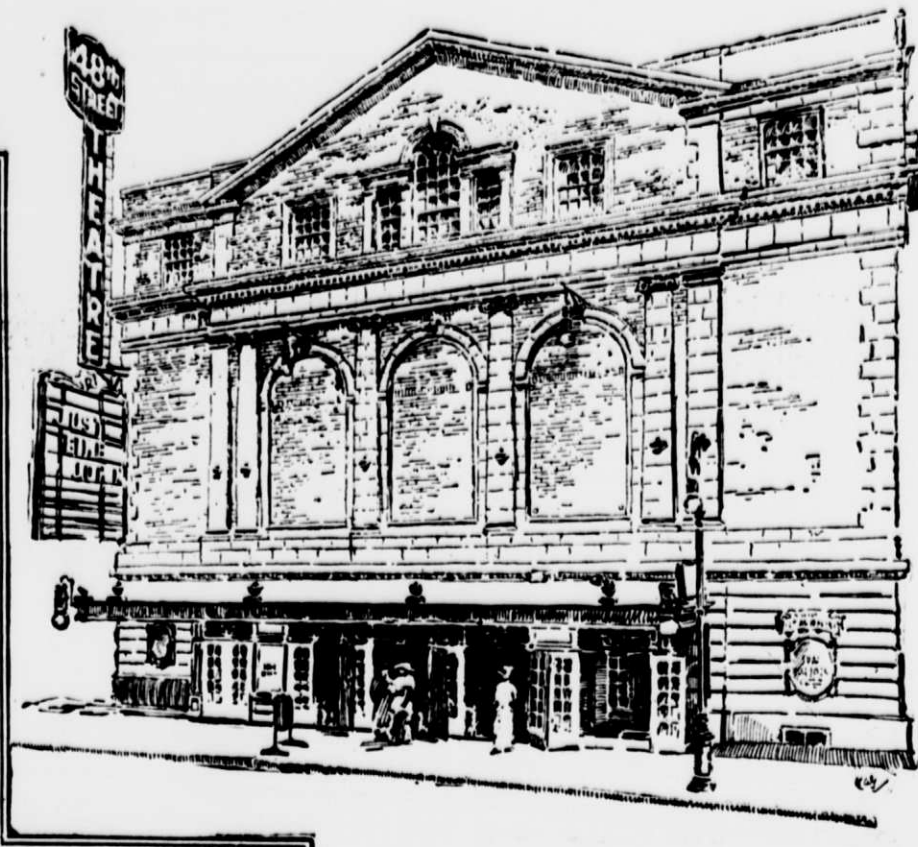


# TWENTY NEW THEATRES FOR NEW YORK THIS YEAR

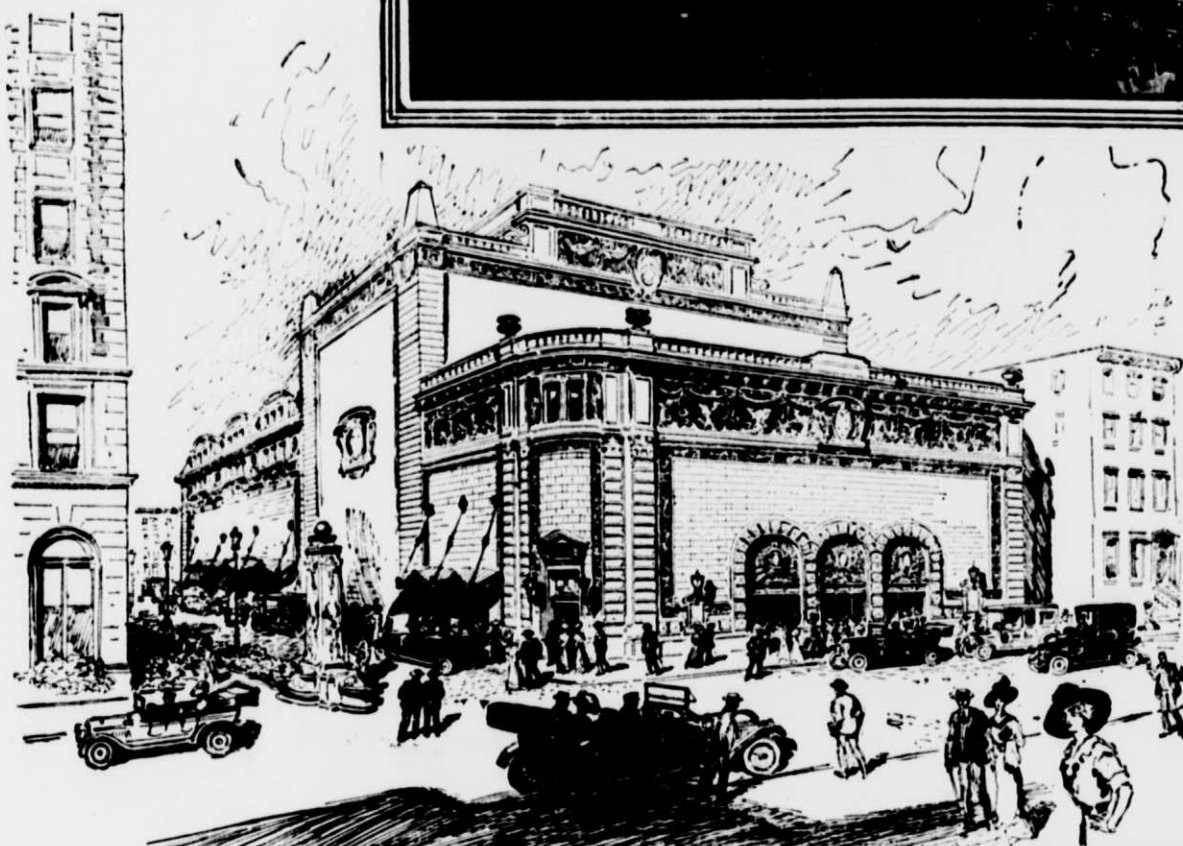


*The Eltinge, Just Opened  
Front Elevation*

*Interior of  
The Dekalb*



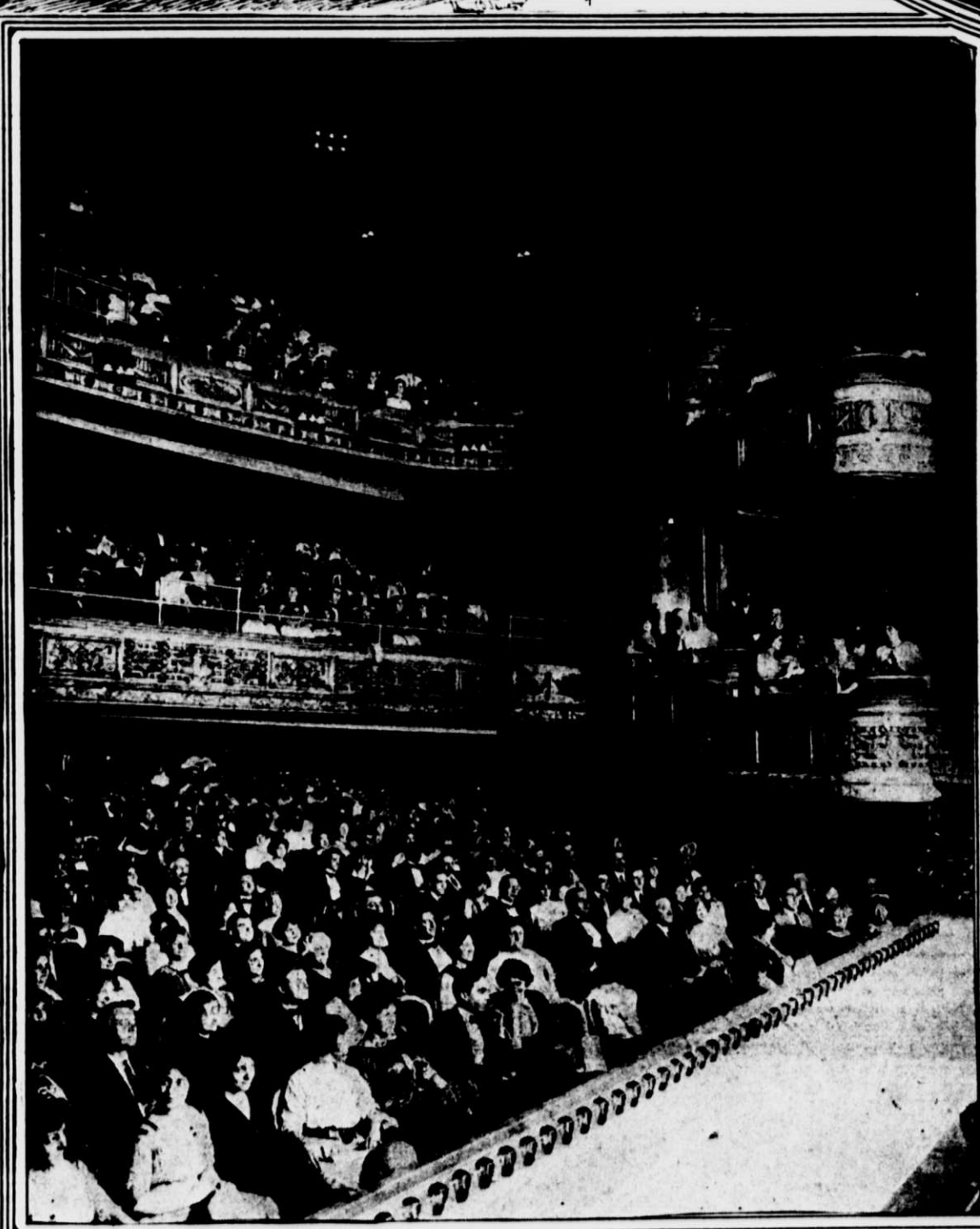
*Exterior, Brady's 48th St  
Theatre*



*Front of Ames's  
Gotham*



*De Kalb  
Theatre*



*Interior of Brady's 48th St. Theatre*

**M**ORE than \$5,000,000—a conservative, very conservative estimate—that is being spent in the construction of theatres or has been spent on those already opened in Greater New York this year. And that does not take into account the cost of the ground.

After every sailing along the Broadway frontier and after delving in the angles of theatrical side streets it can be learned that no less than twenty theatres of a good size have been opened or are going to be opened or have actually been building in this year of our Lord.

Yes, everybody is doing it—everybody except a few purveyors of amusement who won't take a cheerful view of the drop bulletins and who chuckle softly when they remark that it won't be long before theatres will be given away as antique souvenirs in order to attract a sufficiently large crowd to pay for the lights in these numerous places of delight.

Just a cursory glance over the situation reveals that the Shuberts and Winthrop Ames have the foundations started for their double theatre back of the Hotel Astor, on the site of what was to have been the New Theatre, a project now abandoned.

Just across Forty-fourth street the Shuberts are building a music hall in which Weber & Fields productions will be staged. Down on Thirty-ninth street the same firm is building the Princess Theatre, a little playhouse for intimate dramas.

John Cort has advanced on Broadway and is rapidly finishing a handsome theatre which will be named for him in Forty-eighth street almost across that thoroughfare from William A. Brady's Forty-eighth Street Theatre which was opened this fall. Mr. Cort has also invaded The Bronx and is putting up the Royal in association with Frank Gersten.

Down the same street to the west of Broadway Harry H. Frazee is building his Longacre Theatre which will be opened before the first of December. Then just around the corner from these last named enterprises, as you might say, is the big Palace Theatre which Martin Beck and Morris Meyerfeld are building. That theatre is on Broadway between Forty-sixth and Forty-seventh streets.

Going down Broadway and over to the west of Forty-second street the imposing front of Al H. Woods's Eltinge Theatre, just opened, looms by day and glows by night with huge electric signs.

In the vaudeville field there is much activity. Marcus Loew, as one rival jealously remarked, is keeping up his record of two new theatres a week. Mr. Loew has recently opened the Greeley Square Theatre and has two more in course of construction, one at Fifth street and Avenue B and the other in Tenaford at the corner of Eighty-seventh street and Third avenue, and is contemplating the erection of another at 123d street and Seventh avenue.

Cunningham & Fluegelman recently surprised variety circles by putting up the large De Kalb Avenue Theatre on De Kalb avenue, Brooklyn. They opened it not many months ago and are more interested in two theatres which Moss & Brill are building. One of them, well along toward completion, is the John Brown, running between Thirtieth and Fourteenth streets, near Third avenue. The other is a big combination amusement place in which there will be a vaudeville theatre at 140th street and Broadway. It has not been named, but is in course of building.

The enterprises of William Fox are always of interest where he has built large theatres for popular price audiences. This year he is undertaking a big thing on Washington Heights in which he will combine a roof garden and vaudeville theatre with other amusement features.

Along in November Adolph Phillips, a young German-American actor, who finances his own activities, is going to open a little theatre on East Fifty-seventh street which will be devoted to the latest German plays, preferably those by aspiring German-American authors.

The biggest problem, managers contend, does not enter very largely into the picture nor into the present account of the number of high priced houses which are being built in the theatre district, theatrically speaking. Broadway, indicate that there is a great theatrical centre of New York, not of the United States, but of the world to come.

The theatres which are being built in the theatre district of the city are up for the purpose of attracting what might be called neighborhood patronage.

Turning to Broadway first one finds the activity attendant on theatre building has added much to perils of travel. The large Forty-fourth street all time vaudeville building and four blocks north on Forty-eighth street there is another mess west of Broad-

way and still another east of Seventh avenue. Two white facades are being pushed skyward. On one, just across from William A. Brady's two houses, the words "The Cort Theatre" have been carved. That is John Cort's theatre.

To the west about two blocks his friend Harry H. Frazee is putting up the other pure-white structure. The scaffolding has just been torn away from the front of the upper part and on it in large marble letters on reads "The Longacre Theatre."

Mr. Ames's offices look out on the double project into which he has entered with the Shuberts and for which the foundations are about finished just back of the Hotel Astor. The double theatre will run from Forty-fourth street to Forty-fifth street and will be one of the strangest looking amusement houses in the world. Mr. Ames will have one of the two theatres which will be in the structure and the Shuberts will manage the other.

Mr. Ames's theatre will face on Forty-fifth street and will be known as the Gotham. People in the business are already calling the house which will face on Forty-fourth street the Shubert, but the publicity manager of that firm says that it has not been named.

Down on Thirty-ninth street on the south side the Shuberts are going to have the smallest, most intimate theatre in town. It is being constructed out of an old garage and will be called the Princess. Annie Russell is to be the first star to show her talents in the theatre, which will seat about 300 persons. The house will be devoted to little chamber dramas like those which Mr. Ames has used in the Little Theatre.

Mr. Ames will make the Gotham seat about 800 persons and he will have a balcony, which he does not have in the Little Theatre, but no gallery. In the pit where the musicians will sit methods of construction will be different from those employed in the Little Theatre. While the orchestra will be under the stage, the arrangements will be such that in the case of a musical piece the screening can be taken away and the orchestra exposed.

The stage of the Gotham will be back to back with the stage of the Shubert Theatre, this double stage being located under a central structure which will rise high above the theatre buildings proper at either side.

This double theatre will be of gray brick with terra cotta trimming. To the east of it a private street thirty-five feet wide will be opened between the new structure and the Hotel Astor, and to the west there will be a twelve foot alley complying with the fire laws. The cantilever system of construction is being used in the Cort Theatre, which is raising its white marble front just opposite the two theatres operated by William A. Brady. In many respects John Cort's theatre is going to be one of the most expensive ever built in the city.

Up on Broadway between Forty-sixth and Forty-seventh streets there is a handsome theatre almost built which at present is without a policy and without an announced management. It is Martin Beck's Palace Theatre, which is acknowledged by many to be the most costly venture of the sort ever attempted in New York. Originally intended as a vaudeville theatre, there is no telling now what it will be. It is going to be opened some time this season, that is assured.

When Martin Beck sought an outlet for his Western vaudeville business—he was firmly entrenched in Chicago and other cities of the West—he conceived the scheme of putting up a big theatre on Broadway and he started to work. He had associated with him in the project Morris Meyerfeld. Then a short time afterward came the combination of vaudeville interests under B. F. Keith, which again placed Martin Beck back in Chicago as far as management was concerned, and the idea of making the Palace Theatre a vaudeville house, to be run in opposition to the Eastern vaudeville syndicate, was given up.

Mr. Beck is now at the head of the Western end of the new vaudeville combine's business. The Palace Theatre, with a seating capacity of 2,000 and erected at a cost of half a million dollars, stands on Broadway, a monument to a discarded ambition. It will be opened between November 15 and De-

cember 15, with what it has not yet been determined.

William A. Brady's Forty-eighth Street Theatre has been opened this season and already two companies of actors have been seen there. Light comedy seems to be the policy of the house.

The theatre is pretty outside and more so in the interior. It is one of the intimate theatres. No seat seems to be very far from the stage, and even the orchestra pit has been eliminated to further that idea. The musicians sit under the stage with green foliage-like decorations strung on a netting to hide them from view.

Often a new house does not open with a success. It is said that one in the Broadway district opened and had fair

patronage but had to wait for eight years for one of those "S. R. O." hits. Not so the Eltinge Forty-second street theatre, which Al H. Woods finished this year and opened with a show from which "they are turning them away," as his press agent said.

For the first time in the history of New York theatre building Harry H. Frazee has saved space in complying with the fire laws in the construction of his Longacre Theatre. His ten foot alleyway will run around three sides of his theatre all right, but it will descend on an incline from Forty-eighth street on either side and lead around back of the building. The stage will be built out over this subway at the rear of the structure and there will be ten feet deeper than it otherwise might have been, while there will be an additional ten feet on either side beyond the wings. The incline will be such that by the time it reaches a point where the construction of the stage begins it will be of sufficient height for the departing audience.

John Cort is not in sympathy with the manager who replied that he thanked the Creator that he had no project under way in The Bronx when he was asked whether or not he was interested in any new theatres in the city beyond the Harlem River. Mr. Cort is interested in one and believes it is going to be a paying venture.

He is building the Royal Theatre in association with Frank Gersten, at the corner of Westchester and Bergen avenues and 150th street in The Bronx, and expects to have the house open by December 15. The house will be situated at the junction point of the Mount Vernon, New Rochelle, Yonkers and White Plains surface lines and at the transfer point of the subway and Third avenue elevated trains.

The Royal is to be one of the largest and most complete playhouses in Greater New York, with a seating capacity of 2,500, 1,000 seats being on the ground floor. There will also be a balcony and a gallery and spacious boxes on each floor. The aisles will be unusually wide, graduating in width from six to four feet as the stage is approached. Retiring and lounging rooms for women and smoking rooms for men will be provided, not in the basement, as is often the case, but on the mezzanine floor. Each of the women's rooms will be provided with writing desks, telephone service and other conveniences, and a maid will always be in waiting there. The auditorium is to be decorated in red and gold, with silk tapestry covering the walls from the five foot marble wainscoting to the ceiling. The draperies will be in gold and the carpets will harmonize.

Over in Brooklyn practically the same interests which are now building two popular price vaudeville houses in Manhattan are in their first year with a new theatre on De Kalb avenue, between Broadway and Bushwick avenue, which they have named the De Kalb. It was built by Cunningham & Fluegelman at an outlay of \$350,000 on a plot which has been valued at \$150,000. The builders hold it to be the largest theatre building in New York used exclusively for theatrical purposes of a dramatic or variety nature. They of course do not include the Manhattan, the Metropolitan or the Hippodrome.

Moss & Brill, who are more or less associated with Cunningham & Flue-

gelman, are putting up two big vaudeville houses in Manhattan, one at the corner of 146th street and Broadway and the other on Thirteenth street near Third avenue, the main entrance being on Fourteenth street.

The one away up on Broadway has not been named. It will seat between 2,200 and 2,300. The structure will cost \$275,000, exclusive of the land, which is under lease. There will be two large stores on the ground floor, one on each side of the entrance. Above them will be a large ballroom and a restaurant. The two stores have been rented already.

The house near Third avenue has been named the Jefferson. It is built along much the same lines as the De Kalb in Brooklyn, and 2,300 persons will be able to find seats in the theatre. The theatre alone will cost \$325,000, and it is being built on land which sold for \$250,000.

Ask any press agent on Broadway what Marcus Loew is doing and he will raise his eyes as though the goddess of fortune were hovering near. Lewis' income from his various enterprises has been variously estimated, but even the more conservative of the publicist agents put it at \$50,000 a week. Marcus Loew is building two new theatres this season, has just opened one of the prettiest vaudeville houses in the city, the Greeley Square Theatre, and is contemplating the construction of another.

The Greeley Square Theatre is pure, a popular price vaudeville house, and makes no pretensions to being anything else, but it is a beauty, especially on the inside. The outside does not exact suit Mr. Loew, and he is now adding a new entrance at an expenditure of \$150,000, in addition to the \$350,000 which the building originally cost. The ground on which the Greeley Square stands is said to be worth \$1,200,000. The house has a seating capacity of 2,300, and is entirely of steel and concrete, making it as nearly fireproof as a theatre could be.

Up at Fifth street and Avenue I there was a plain, almost hideous, building standing alongside several equal plain structures. In that building Marcus Loew was born. It is being torn down now and on its site and the site of the other houses Mr. Loew is building a vaudeville theatre which will seat 2,100 persons. Taken with the ground this enterprise will cost the builders \$700,000.

The New Yorkville Orpheum, Eighty-seventh street and Third avenue which is being built at the present time is another Marcus Loew enterprise. This theatre will be one of the largest in the city and will seat between 2,800 and 3,000. The ground cost \$350,000 and the theatre will cost about the same amount. The owner found the patronage of his Yorkville Theatre too great to be comfortably seated, and so decided to build a new playhouse.

It is likely that the most costly theatrical enterprise of those of great magnitude in the city will be the great Hippodrome which William Fox is building in the Washington Heights block bounded by West 165th and 166th streets, St. Nicholas avenue and Broadway. It is going to be a remarkable undertaking because of the fact that it will be run on a popular price basis, and also because it is said that the outlay will be more than \$2,000,000 when it is completed.